DOCUMENT RESUME

ED 298 008 SO 018 005

AUTHOR Wyatt, Bobbie, Ed.
TITLE Jim Driver, Panola County Oil and Gas Boom.
PUB DATE 81
NOTE 61p.; For related documents, see SO 018 000-007.
AVAILABLE FROM Loblolly, Inc., Box 189, Garry, TX (Subscription $6.00 a year; single copies, $3.00).
PUB TYPE Historical Materials (060) -- Collected Works - Serials (022) -- Guides - Classroom Use - Materials (For Learner) (051)
JOURNAL CIT Loblolly Magazine; v7 n4 Win 1981

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Craft Workers; Design Crafts; Ethnography; *Folk Culture; *Handicrafts; Interviews; Local History; *Personal Narratives; *Petroleum Industry; Rural Areas; Rural Population; Secondary Education; Story Telling
IDENTIFIERS *Texas (East)

ABSTRACT

Written by history students at Gary High School, Gary, Texas, this volume presents several diverse pictures of life in East Texas. The first article, "Jim Driver, Panola County Oil and Gas Boom," (Bobby Kelly and Billy Anderson) talks about drilling for oil and gas and the concerns of an employee of the drilling company. "When I Was Nine Years Old," (Elizabeth Roussean and Bobbie Wyatt) presents the year 1906 as experienced by a nine year old girl living in East Texas. The article, "A Pair of Potters," (Donna Frazier and Dee Fields) interviews twin sisters who have spent a lifetime making pottery from East Texas clay. "Charles Hughes," (David Pass and Henry Marx) talks about a master saddle marker and his trade. The last article "Trapping" (Henry Marx and David Pass) is about Hoot Robertson who has spent a lifetime as a trapper. (BZ)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

✓ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Lincoln King

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SP018005

Volume VII No. 4 1981

Contents

2 Jim Driver, Panola County Oil and Gas Boom - Bobby Kelly and Billy Anderson

12 "When I was nine years old" by Elizabeth Rousseau - edited by Bobbie Wyatt

22 "A Pair of Potters" - by Donna Frazier and Dee Fielder

38 Saddle Maker - by David Pass and Henry Marx

47 Trapping - by Henry Marx and David Pass

Loblolly Staff

Bobbie Wyatt, Editor
Billy Anderson
Brooksie Cross
Amelia Davis
Sylvia Davis
Nerissa Dill
Tom Fielder
Donna Frazier
Wanda Haberle
Cindy Jones
Bobby Kelly
Kathy Lenox
Jeff Lyons
Henry Marx
David Musick
Travis Nutt
David Pass
Sherry Young
Jimmy Woodfin, Business Editor

Loblolly is published quarterly by Loblolly, Inc., students at Gary High School, Box 88, Gary, Texas 75643. Circulation is by subscription and newsstand. Subscriptions are $7.00 a year, single copies, $2.00. Some back issues are available. All unsolicited manuscripts must be accompanied by a self-addressed stamped envelope. We welcome letters and assume we may use them in our magazine. No portion of this publication may be reproduced in any form, except for brief excerpts for review purposes, without the consent of the editors of Loblolly. Copyright 1981 by The Loblolly Inc.

BEST COPY AVAILABLE

Jim Driver on Energy

In connection with the oil/gas boom in Panola County, we on the Loblolly staff decided to do an article on one of the largest and most competitive companies in Panola County.

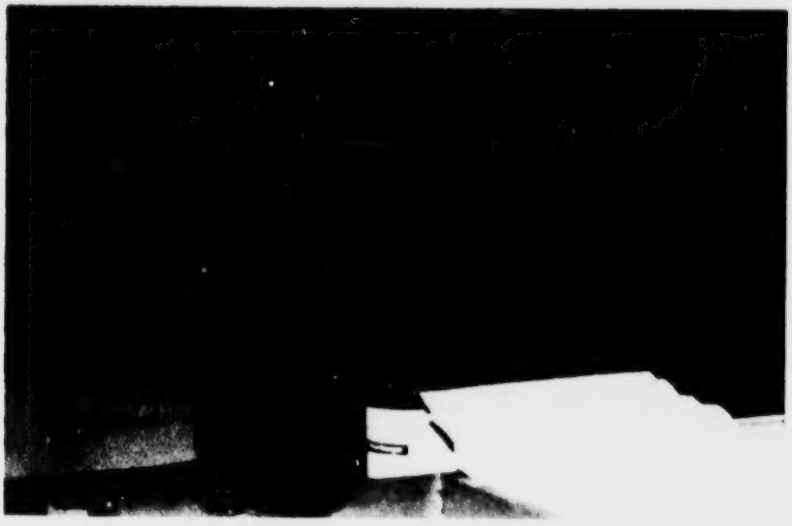
Schlumberger is growing continuously each year. So this article deals with the operations and one of the personnel working there.

Mr. Jim Driver is the former District Manager of the Carthage District of Schlumberger.

Mr. Driver was born in Baton Rouge, La., and grew up in a small town eighteen miles north of Baton Rouge called Zachary. He attended high school there at Chaneyville.

We asked him to describe his academic career and how he got associated with Schlumberger.

Mr. Driver said, "After high school I attended Southern University in Baton Rouge my first two years of my academic career on a football scholarship, then I was injured and transferred to Louisiana State University.



Mr. Jim Driver, former District Manager of Schlumberger, Carthage.

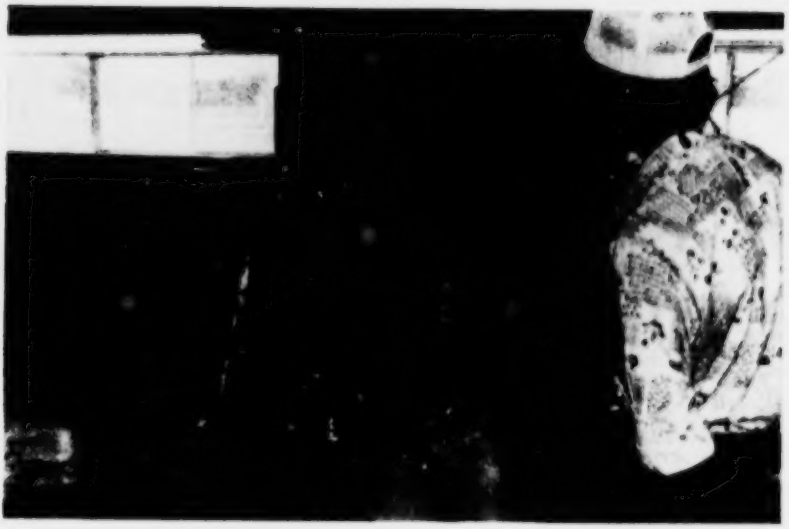
In the late 60's, when I was in college, the aerospace was really in the height of things; all the college instructors were leaving their teaching careers and going into the industry because the money was better. So, it was kind of tough to find engineering instructors to teach at both schools. We started taking courses at both school; I would go to Southern in the morning and L.S.U. in the afternoon. Since it was easier to transfer all my credits to Southern from L.S.U., I transferred them and graduated from Southern University. It was kind of unusual to go to two schools at the same time.

I graduated from college in 1971. During the time I was in college, I worked in the oil business in the summer. I worked for Texaco for a summer, in the Gulf. I worked mostly off shore and in the Southern Louisiana area in the petroleum industry.

I kind of had the feeling the aerospace was going to take a plunge, which it did in the late 60's and early 70's. Matter of fact, the engineering profession took a bad rap from that because so many people were laid off, plus it was closely covered by the press. Because of this plunge, I decided to look at the petroleum industry as a full-time career.

I had seen Schlumberger previously because I had been working off-shore and they logged some wells for us. I became interested in the scientific type work they were doing. So I decided to give them a try. I went to work for Schlumberger in 1971 in Corpus Christi, Texas. I worked there for about two months, then I was transferred to Victoria, Texas, which is about 70 miles up the coast. I spent three and one-half years in Victoria; then I transferred for three years to Houston as a synergetic engineer one year and two and one-half years as sales engineer. A synergetic engineer takes a computer and analyzes information to see if the well is going to have any production. Eventually I was promoted to District Manager of Carthage. I came up here in 1978, November I think it was, so I have been here two years. I started here with two trucks and have added the third and fourth trucks since then, so we're growing rapidly."

We asked Mr. Driver what influenced his company to come up this way. He explained: "Well, right now East Texas, particularly the Carthage field, is the hottest gas-producing horizon in this county. The gas has always been here, but you really couldn't produce it in commercial quantities. Now, when I say 'commercial quantities' I mean that these wells will produce for a long time, but they



Mr. Driver showing Bobby Kelly the tool used for a formation density test.

don't produce at any specific rate, and it's awfully expensive to get gas out. The average well in Panola County is about one million dollars. So with the price of gas in the past, it just wasn't commercial for the oil companies to come in and drill a lot of wells and produce them; they just couldn't get their money back from the wells.

Now that the price of gas is up around $1.85 to $2.00 a thousand cubic feet, and deregulated gas prices are up around $5.85 per thousand cubic feet, drilling is much more attractive.

In a year or so I think we are going to see a boom in drilling in Panola County. Since the 320 Spacing Law has been passed, most of the wells in Panola County will be accompanied by another, doubling your amount

of gas being pumped out now.

As far as activity is concerned you're looking at probably the busiest area in the country here in Panola.

In the East Texas area, Railroad Comm. 5 & 6, there are about 132 drilling rigs right now. That 132 rigs is an all-time high in the county. The only activity even close to this is down in the Le Grande community area. But the drilling down south continues to be moving up north east to East Texas.

About 99% of the production in East Texas is in gas. The 'better' wells are producing 4,500,000 to 7,000,000 cubic feet a day, and the 'poor' wells are producing about 200,000 to 500,000 cubic feet a day. We've probably got 390-400 producing wells in Panola County. The Petroleum Information Newsletter has the rates on each field."

We asked Mr. Driver what he thought of the oil crisis. He replied, "That's a tough question. For a long time no one believed there was an oil crisis. And to a certain extent there wasn't. Let me clarify that, because it is difficult to explain. Just as I talked about Panola County having gas and oil, but it wasn't in commercial quantity. The oil companies aren't going to drill just to keep your car on the road. They're out to make a profit, somewhere.

So, as the price of oil goes up it becomes more and more economical to drill at places where oil and gas are thought to be. As the price goes up there is going to be less a demand for hydrocarbons because, first of all the American public won't be able to afford it, secondly, the oil companies can make more profit off of a poor production rate well. So as a result we aren't going to be so dependent on Arab oil.

As for the political situation, I feel that some of the politicians are kind of using

the crisis as a scapegoat.

We're buying imported oil and gas at prices we can't even charge here in the states. We have ceilings on our prices, and we're buying from the Arabs at whatever price they want to charge. If we take the ceiling off our prices here and let the market set a level, we wouldn't be so dependent on the Arab oil.

Again, I say the politicians are using this as a scapegoat, they have to have someone to blame.

The oil companies could really care less because most of the major companies are in Saudi Arabia anyway. They're going to make a profit, if not in America, then in Saudi Arabia.

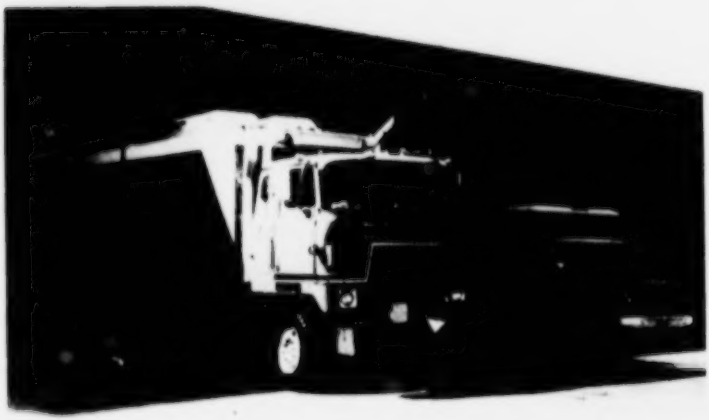
I think eventually we'll get out of this crisis because we won't be so dependent upon the hydrocarbons. Someone will produce another source of energy.

It's going to hurt before we get there. I think our lifestyle we are accustomed to is going to change. We are going to have to go to the smaller cars; we're going to have to reduce our long trips.

The reason I say this is nuclear energy, everybody fights nuclear energy. They say, 'Hey man, that stuff'll kill you!' But what alternative do we have until we come up with a good solar energy system? Someone will probably find something wrong with solar energy, too.

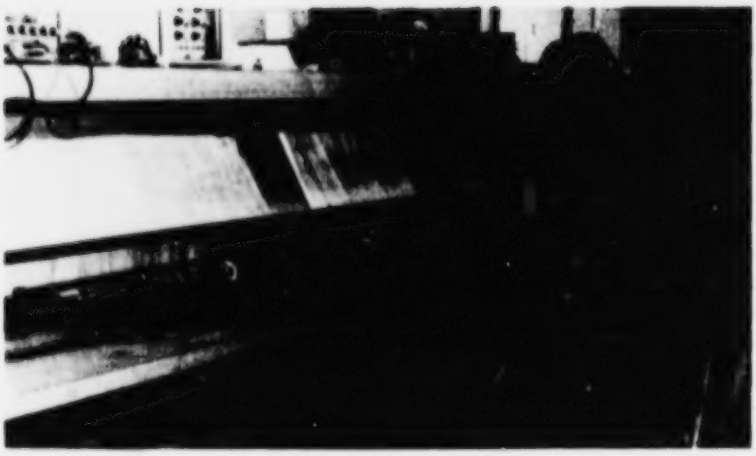
We're going to have to do something with nuclear energy. We waste a lot of hydrocarbons on producing electricity in generators and etc. But, this country has always been wasteful; we've always had more than we need.

Probably within the next generation we'll get out of the crisis, it won't be an overnight affair.



One of the very expensive mobile laboratory trucks.

Mr. Driver explained to us what one of his crews does on the job. "We take our trucks, which are mobile laboratories, with a cable on the back and lower our tools to the bottom of the borehole. Then we start bringing them up at various rates of speed, depending on which services we're running. We take formation readings. We take a velocity measurement of the formation, which is measuring how fast the sound goes through the formation. We measure the density of the formation to see if it has enough floor space to contain hydrocarbons. By measuring the revistivity, we know by experience how much revistivity an oil zone, gas zone, or even a water zone has. Now we know how much revistivity and how much floor space; then we measure the thickness of the zone. By doing this, we can calculate what kind of flow rate there is, and we can tell the oil company or consultant what kind



All tools are tested before used to prevent problems down the borehole.

of and how much production he can expect.

That's basically what we do. We're the guys who go out after the hole is drilled to tell if you're going to have production or not."

Mr. Driver was asked how the companies know where to drill.

"That's an easy question. When you don't know where to drill it is called a 'wildcat well', that means you just go out and through a rock and where it lands you drill. It is a little bit more scientific than that, though.

We also run dipmeter surveys. Dipmetering is measuring the way formations are set in the ground. If you look at the earth on the surface, it is just about the same two miles down. There are mountains, valleys, riverbeds, and so forth.

What we do is go down and measure how the earth is two miles below. Hydrocarbons are

Members of a Schlumberger crew get the tools ready for a formation density test.

lighter then water, so they'll drift upward. You will always find water on the bottom, oil in the middle, and gas on top. So you always go updrift to find oil and gas.

The Carthage field is on the updrift of the horizon. So there is none or very little oil, but a lot of gas. The Carthage field is the producing horizon that takes up most of Panola County.

There is an average of some 395 average wells in the Carthage field, There is an average of 250-300 wells in the Bethany field. In Panola County there are about 710 locations. It is a very busy place.

12

The operation of Schlumberger is an expensive investment. There is over $500,000 spent and invested in one truck. There is $50,000 in monthly salaries, $50,000 in monthly depreciated bills on technical equipment, and $30,000 on fuel, paper, and office supplies a month. So, when added all up, there is $170,000 to $180,000 a month on the operation alone (trucks not included in total sum)."

The last thing we asked Mr. Driver was how he, as an individual, felt about the Windfalls Profit Tax.

"I think there should be some sort of measure to make the oil companies put any additional profits back into the exploration for the next year, not tax them and put a ceiling on the market."

Jim Driver was transferred to Denver, Colorado on Jan. 15, 1981, as Marketing Manager for eleven states in the Rocky Mountain area.

"When I Was Nine"

Several years ago I began to accummulate and write down stories for my children, mostly family lore, but also some human interest happenings. Along the way, I asked my mother to write a story of a typical day in her life as a child, intending this to be included in the stories I hand down to my children.

The attached story is the result of my request to her, and, as I read it over, I began to think that it my be of interest to your readers. If you care to use it in LOBLOLLY, please feel free to do so.

About my mother. She was born in the house in which she now lives--has spent all but five years of her life on the same farm. Her entire life has been spent as a farm wife. Some of your people have visited this backwoods farm, for you interviewed my father and used his picture in connection

with an article on Sacred Harp singing. The farm is located in a far corner of the old Woodglen School community, about three miles from both Brachfield and Pine Hill.

Mother has been hard of hearing since I can remember, and is almost totally deaf now. However, her life has been rich in friends, reading, quilting, writing letters (I"ll bet she has written thousands), gardening, and most of the things the older generation of farm women occupied themselves with. Her church, Zion Hill Baptist Church has been the center of her life, not excluding her family.

She still makes and sells several quilts a year. She was 82 on March 10. Papa died on January 1, 1977, but Mother continues to live in their home. My sister and family live near by. Incidentally, she is known by one and all as "Lizzie", but I appended her real name to the story.

Sincerely,

Marion (Rousseau) Grant

WHEN I WAS NINE YEARS OLD

The summer when I was nine years old was probably the happiest time of my childhood. For some reason I remember it better than any other summer. It was 1906. We had about two months of summer at that time. Those days, school was our vacation. No rows to hoe. No cotton to pick. Just free and happy to start out, meet the Jimmerson children and walk the two miles to school. It would have been further but for the fact we made trails through the woods for short cuts. I don't recall the

walk as being tiresome.

There were five of our family in school that year, Bama, Bernice, Paul, Jay, and I. There were also five Jimmerson children in school at that time. The teacher that year was Mr. Egbert Jimmerson, no relation. It was Jay's first year in school and Bama's next to last year. She fell in love with a schoolmate and was married about two years later.

One special thing that I remember about that summer was that it was the first time that I heard Sacred Heart singing. The Jimmerson children had been to a singing school and our mother had taught us the notes and all she knew about it. At recess, if we didn't play Townball, we practiced singing. Mr. Egbert (that is what we called him) was not fond of that kind of singing, and warned us that we would ruin our voices singing so loud.

Our alternate recess activity, Townball, was a little on the order of Softball, the main difference being that all materials were homemade. The bat was flat instead of round, and was hewn from a piece of tough timber, preferably ash. The ball was made from home spun yarn, but not new yarn. It was made from old socks or stockings, raveled out and wound into a ball. The side that was "at bat" was "in town", and that accounts for the name of the game.

Another incident which I remember about that summer was that Uncle Aaron and Aunt Myrt Rousseau's house burned. Their farm joined the school property--in fact, they had donated the property for the school. Mr. Baxter, our mail carrier, spread the word as he went down his route. Mr. Egbert told the big boys and girls to come with him to help, and for the smaller children to stay right there. We did, too. Obedience to parents and teachers was well ingrained into the children of my time and place. The older children along with others were able

to save some of the household goods. It was an exciting, as well as a sad occasion.

Another event I recall, partly because it gave me some prestige--it was the summer that my first niece was born. Since I already had three nephews and two little brothers, a little niece was an event. No one else in my group could boast of being an aunt four times at age nine.

But, of all the things I can remember about that year, I think the highlight was that my parents visited our school one Friday afternoon. We had spelling matches almost every Friday p.m. I can't remember my Mother as ever being in good health, but she was so fond of spelling matches that she promised to come one time. Words could never express the thrill it gave me to have my mother visit our school. It was not Pa's first visit, for he was a trustee.

I would like to describe spelling matches as we had them in those days, but don't know whether I can make it clear. The teacher would choose the two pupils whom he considered the best spellers. These two stood up on op-

posite sides of the room and proceeded to choose their spellers. One leader would call a name for his side, then the other would call out one for his side. This went on until every child who could spell "cat" was chosen. No one was left out. When all had been chosen, the teacher started at the head of the line and called out a word to be spelled. When a word was misspelled, the one who missed had to sit down. He was out of the game. The same word was then called out for the matching speller on the other side. We spelled until everyone missed and there was no one left standing. The one who stood up longest had the honor of claiming the match for his side.

Some two or three years later, I remember that I stood up until next-to-the last one, then misspelled "meridian". Willie Hunt spelled it and won for his side. (Had he misspelled it, we would have been given another word to decide the winner.) I called the first "i" an "e". What humiliation! and how my brothers, Paul and Jay, crowed! They called me "little", and after this incident, teased me by saying, "Little thought she had an eddication, but she just had a preliminary eddication."

I remember a special day later that year. It was October, the crop was harvested and we were back in school. I had a feeling when Bama woke me that morning to come grind the coffee, that something nice was going to happen to me that day. I hurried into my clothes and before I was dressed I remembered! This was the day I was to go home with Linnie and Opal, cousins of mine. What a wonderful event that was! It did not happen more than once a year. I was so excited I could barely tie the rough, high-laced shoes worn with home-knit stockings. I slipped on my new blue checked dress made with a straight bodice and a full gathered skirt. It buttoned down the back so I

ran to the kitchen for Bama or Mother to "button me up". Then I ground the coffee for breakfast. The coffee mill was attached to the wall. A container on the top tapered like a funnel, and one poured the coffee beans into this. turned the handle, and the coffee

fell from the funnel into a container below. Grinding the coffee and setting the table for breakfast were my first chores for the day.

Mother and Bama were getting breakfast. Bama sliced the home cured ham while Mother made the biscuits in a large wooden tray. Bernice had already gone to the cow barn to milk the cows. Paul and Jay were helping Pa feed the stock. Minnie was making beds. Everyone had chores to do before we went to school.

Bed-making was a big job, for it had to be done right or not at all. Each piece of cover was removed, then the goose feather bed had to be hand beaten and turned to keep the feathers from lumping. Then the sheets and covers were put back and the pillows fluffed. The prettiest of the home-sewn quilts were reserved for the top to serve as a spread. I had never seen a real bedspread, bought in a store. Almost everything we had, including furniture, was home made.

By now the early morning chores were finished and we were ready for breakfast. Gee, was that brindle gravy ever good with those home made biscuits! A word about our eating habits. My brother, Jay, was two years younger than I. He and I did not agree on many things, but we were real buddies at the table. He never liked the brown crusts on the biscuits, and I did not like the soft centers, so we made a deal. He ate the center of mine and I ate his crusts. As this agreement did away with waste, my parents did not object. We did not waste very often, the old motto, "Waste not, want not", was quoted for our benefit.

Soon Bama and Bernice were packing the lunch pails--about the same thing we had for breakfast, except for no ham gravy. Fried meat or eggs, a small jar of ribbon can syrup, biscuits, maybe a cold baked sweet potato, and

sometimes, teacakes. We ate what we raised on the farm, and knew nothing about balanced meals. We did not know calories existed, nor vitamins, either. I realize now that nature took care of the vitamins--we worked and played outside in the fresh air and sunshine.

Now we were ready for the two mile walk to school. As this was October, seven o'clock did not seem early to start out. Later it would not be good daylight, but we must leave by seven to be sure to get to school by eight when school "took up". If we were "after books" (tardy), we must stay in at recess as a penalty for being late. It was a stiff penalty to have to stay inside and see the other children playing Townball, so, we were seldom late.

I was in fourth grade this year. I had a Fourth Reader, a spelling book, a beginner's Geography and Arithmetic. There were no free textbooks. Our parents bought our books and they were handled very carefully as they must be passed down to the next child in the family. I loved school, but I did not like Geography. However, I managed to make passing grades, and reading and spelling were a pleasure, so I made my best grades in those subjects. Our teacher this winter was Miss Bernice Crow. She was about eighteen, and some of her pupils were that old. She boarded as near school as possible, in this case with Aunt Lizzie Owens who lived only a few hundred yards from the school. In fact, in the same house where David, my son, was born 26 years later.

We had a fifteen minute recess morning and afternoon, plus our noon hour. We spent recess time playing Townball, and the noon hour, after we ate our lunch, and went to the spring for a drink of water, played some more. School was dismissed for the day at four o'clock.

This particular day seemed endless, but finally school was over, and we were on our way home to Aunt Medie's and Uncle Eli's. There were six of them in school that year: Horace, Albie, Clara, Linnie, Opal, and Ezra. They lived about the same distance southwest of school as we did east of the school. When we got there they all changed into work clothes for they had chores to do, like feeding hens, gathering eggs and bringing in wood and kindling. It was fun helping with the chores, though they were much the same ones that we did at home. I couldn't help with bringing in wood, for I might soil my dress and I must wear it to school next day.

Supper was also much like home. We had no pressure cookers or freezers, so we ate what was in season, or, in winter months, those things that could be dried or stored for several months. There were always dried peas and beans, Irish and sweet potatoes, ribbon cane syrup, eggs, and all the milk and butter we wanted. In warm weather, we could put milk in a container with a handle, tie a rope to it and lower it into the well where it would stay cool and sweet. Or, we would set crocks of milk in wash tubs and pour water from the well around it to keep it cool.

Getting back to this special day, we three girls slept in one bed, me in the middle, for I was each one's company, and each must sleep by me. We were asleep so soon and daylight came so soon that we did not think of being uncomfortable. Soon Aunt Medie was calling us to get up and dress and get to the breakfast table.

On the walk back to school and all day at school, I was happy. I had so much to tell my mother and the little brothers when I got home that I lived my happy visit over again while I told them all about it. Also, Aunt Medie had promised me that Linnie could spend

a night with me sometime during the school term.

The recounting of those times may give the impression that the sameness of our days meant that life was dull and boring. Though we lacked the variety of modern life, I doubt that our lives were any more dull than the lives of children today. There was always school and something else to learn, and there were books, though limited in number. Also, the large families that most of us grew up in added much interest to our lives. After all, what can be more interesting than people, and what can be more satisfying than home and family and the love that binds them together?

Elizabeth (Jones) Rousseau

A Pair of Potters

A Pair of Potters

Twin sisters, Margaret Jones and Mary Fielder, who all their lives have loved the hills and lakes of East Texas, are producing pottery with the clay of this region.

Here is their definition: Pottery, a combination of earth, water and fire, is built of the elements that give East Texas its special character. Add another element: Love, and you have a pot from "a pair of potters".

They live on Lake Murvaul, Gary, Texas, and would love for you to come by and visit.

Q: When did you start making pottery?
A: About three years ago.

Q: How did you get started?
A: We always loved to play with mud pies!! Even as children, we would form pots and fire them in

1. A table setting with the pottery accessories.

2. Mary Fielder, Margie Jones, and Dee Fielder check out the pottery on display.

a campfire. When the oppurtunity came to join a class with SPAR in Shreveport, we jumped at the chance.

Q: Why do you get clays from the lake?
A: Because it is a whole lot closer to nature. Anybody could buy it, only a fool would dig it!! The clay in the lake is a sedimentary clay and quite clean, due to the action of the water. We discovered it by accident when we were digging holes for the pier pilings. The clay stuck to the auger handle nicely on the wheel.

Q: Have you ever found any other clay that is just as good as this by digging other places?
A: We use a clay that is dug near Texarkana, the owner doesn't allow us to dig, but will sell it to us. This gives us a variety in clay colors. There are many good clay beds in this area, according to the local geological maps, the whole region is potential clay diggings.

Q: What sort of equipment do you use?
A: To begin with, the clay must be dug and made ready for the wheel. We dig with anything from a kitchen spoon to a gasoline powered auger. Next the clay is sun-dried and hauled to the studio to be ground and screened. The grinding is done in a machine called a hammermill, just like a feed-mill used on the farm. Next, it is screened to get rid of roots and rocks. The next step is to remix with water and wedge the air out, so it can be handled on the wheels. The equipment for that is our hands. Wedging is done much like kneading bread.
Our wheels are electric-powered Shimpo Wheels. The other equipment includes a gram-scale for weighing glaze ingredients, a paint mixer to mix it and the kiln to fire the pieces in. Our's is a large electric kiln.

3. The pair of potters.

Q: How well does the pottery sell and is there a fad on pottery?

A: The pottery sells to certain types of people more than others. Pottery is a more natural way to cook and serve and for that reason it is to that extent a fad. Pottery has been around since man first discovered clay would harden to a usable stage in fire.

Q: What are the prices and how do you determine the prices?

A: The price is based on the number of pounds of clay per piece, plus additions to the piece, as handles, lids, etc., and the degree of difficulty to make.

Q: How long does it take to make a cup, from beginning to end?

A: There are a lot of factors that come into it, but roughly three weeks. It takes about five minutes on the wheel, one day to dry to leather, so the handle can be attached, another week to dry to bone dry for the first firing. Immediately, upon cooling, it could be glaze fired, this takes about twenty-four hours.

Q: What is pottery called after the first firing?

A: Pottery has a name for each stage of construction. When it is freshly thrown, it is wet-ware, the next stage, when handles are added and the trimming is done is called "leather". This is because it has the consistency of leather. The air-dried piece is called freen-ware. After the first firing, it takes the name Bisque-ware, and the finished piece after glaze-fire, is called Stoneware.

Q: When you started in the class, did you seriously think you would have a business?

A: No, most certainly not!!!

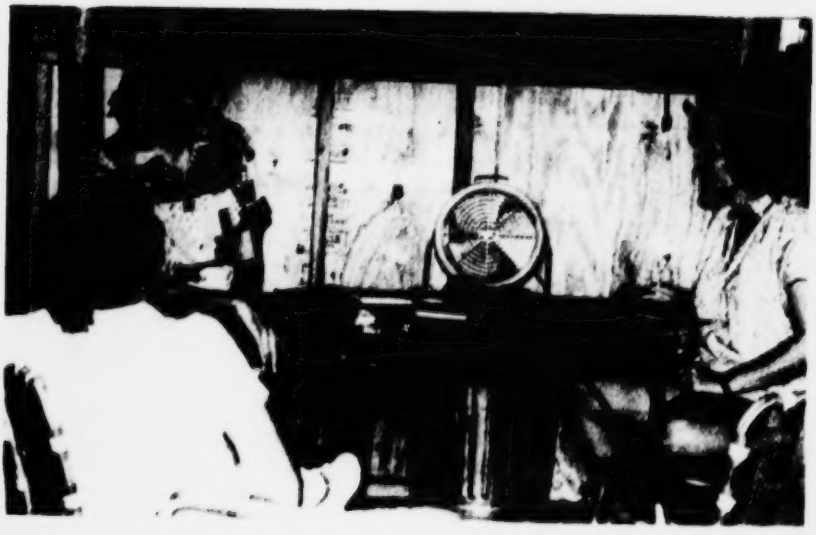
Q: Did you just have such a great interest in it to lead up to a business?

A: Yes, because it is such a time consuming thing and it is very difficult to devote afternoons and week-ends without becoming frustrated. Soon, it became obvious that a living could be made from it, and still be as much fun, so Mrs. Jones quit her full-time employment as a commercial artist, to devote all her time to the business. Mrs.

4. Donna Frazier watches the pair at work.

Fielder still maintains her business as a printer in Shreveport.

Q: How long did you take classes?
A: We took classes about six weeks, but we went from there to teach ourselves from books and other craftsmen.



5. Dee Fielder looks on with interest as Margie Jones answers a question.

Q: Did you use the same equipment at class?
A: Yes, basically the same, except the wheels were kick wheels with the power furnished by the potter kicking the weighted fly-wheel of the machine for the potter's wheel to go around. Mrs Fielder tried an early effort at firing the primitive way, she explains:
I threw and dried probably twenty-two pieces of pottery, from the clay in the lake, then I dug a pit about four feet deep, put the pottery in and used charcoal for fuel. In about two hours after the firing began I heard the biggest explosion you've ever heard, I blew away half of the lake bank and all of my pottery. I decided the Indians must not have had briquets.

6. Glazed pottery in kiln, ready to fire.

We later, after reading up on the subject, fired in the fireplace, putting the pottery in covered cans filled with wood-shavings. The firing was a big success and the burning of the wood caused a brilliant black color that was very pleasing. A primitive fire is fun and suitable for decorative pieces, but not hot enough to obtain stoneware. A low temperature like that creates earthenware.

7. Mary Fielder throws a pot.

Q: How long have you had your studio?
A: Since October of 1978. This building used to be a temporary dormitory on the Panola Junior College campus. It was later moved to Beckville to be used as a farm building. After the coal fields moved in, we were able to buy it and move it in here for remodeling.

Q: Who rebuilt it?
A: We did, with the help of many friends.

Q: Has this always been your studio?
A: No, when we first went into pottery, we were located on Robinson Street in Shreveport.

Q: How big was that studio in Shreveport?
A: It was the middle room in a three room apartment.

Q: What sort of things do you make?
A: Most of our work is utility pottery, as cups, bowls, casseroles, and that sort of thing. We do some decorative and ornamental work and are able to custom-make any pottery a person could want.

Q: Can you personalize things?
A: Yes, there are many ways to decorate pottery. Names can be added with clay, cut into the clay, or pressed in with leather tools. We do work for some companies, adding their logos or other messages to mugs and ashtrays.

Q: Do you give classes?
A: Not at this time, but if several people were interested, I would consider a small class.

Q: Have you ever had any students?
A: No, not formally, although several groups of scouts have come around for help with merit badges and we have taught the basics to many individuals.

Q: Is working on a potter's wheel hard to learn?
A: No, it is not, but it does take practice to learn to fully control the clay.

Q: Has there ever been a really big demand on pottery?
A: We are exploring the marketing fields. Right now we are going to craft shows, selling to gift shops and florists and to the individual. The

8. A selection of face mugs and a cookie jar.

demand for pottery is growing as the people are leaning to more natural life style. The microwave oven has increased the demand for pottery as the oven owner can order a piece from a potter especially sized for their oven and needs. We keep our prices at a level, so the pottery lover can use the ware. Most people would feel leery using an expensive piece of pottery and have a tendency to put it on a shelf to look at. We love to know our pottery is being used, because through the use of it is where a love for pottery is acquired.

Q: Do you make things like wall plaques?
A: We make one wheel-thrown piece, flattened on one side, for dried weed arrangements. We have some slab-work pieces for wall hangings.

Q: You mainly do your work on a wheel, do you ever pour to a mold?

A: We are wheel potters, but do make some hand built critters, banks, and wall-hangings. We never use molds.

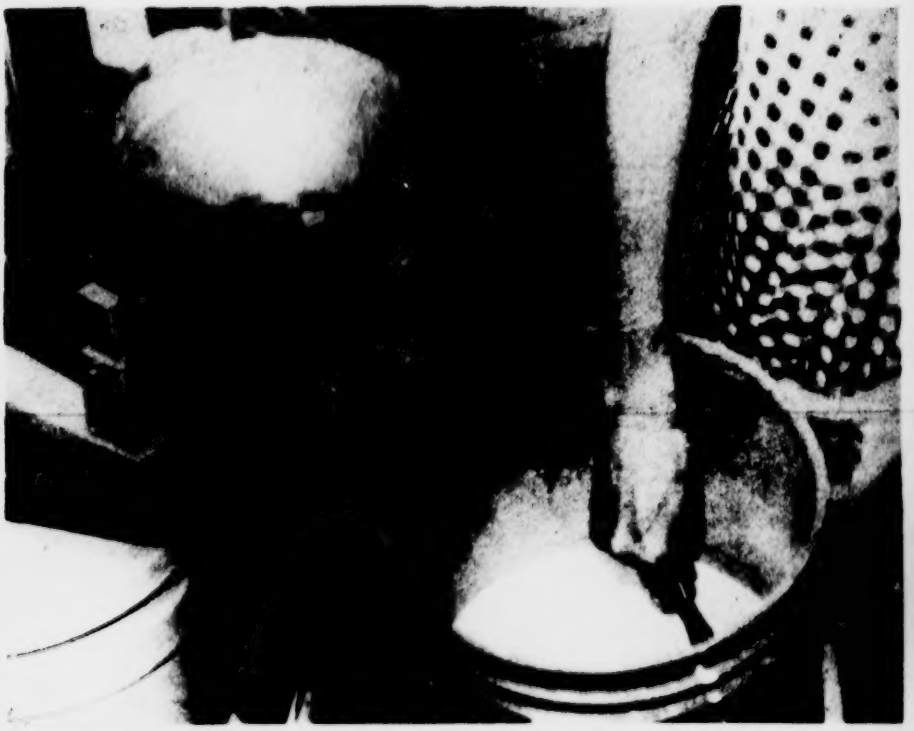
Q: Do you do much advertising?
A: No, not much because this is a studio, not a shop. Our sales are made elsewhere, at craft sales or at the individual's place of business. We love to have visitors at the studio, though.

Q: From the lake, do you bake the clay or sun dry it?
A: We sun dry.

Q: When there are two different colors on the glaze, how do you do it?
A: It is the method of dipping the ware into the glaze. That particular one is called quadrant dipping. It is achieved by dipping into the glaze vat two times at different angles, or with more than one type glaze.

Q: Other than craft sales, do you have a place to sell your pottery?
A: Yes, there is a display of pottery at Mrs. Fielder's print shop in Shreveport.

Q: How long would it take to make a tea-pot?
A: As earlier mentioned in the question of the cup, it takes from digging to final firing about three weeks. To sit at a wheel and throw a tea-pot and its component parts; lid spout and body takes about one hour. The next day, when the clay becomes leathery, the pot is placed on the wheel, centered, and a foot trimmed on the bottom. Next the spout is trimmed and after drilling the body of the pot, added to the pot. A handle is pulled from the clay and attached to the pot. This takes about an hour. Then, of course, there is the wait of a week for the pot to dry to a bone dry for the bisque firing. To glaze, you must wax the parts you don't want glazed, then dip the pot and lid in the glaze



9. Mrs. Fielder gets glaze ready for pottery.

and it is ready for final firing. This takes usually no more than fifteen minutes. So you can see, making a tea-pot takes no more than two or three hours work, but the time is spread over a two week period. I think that is why potters are basically patient people!

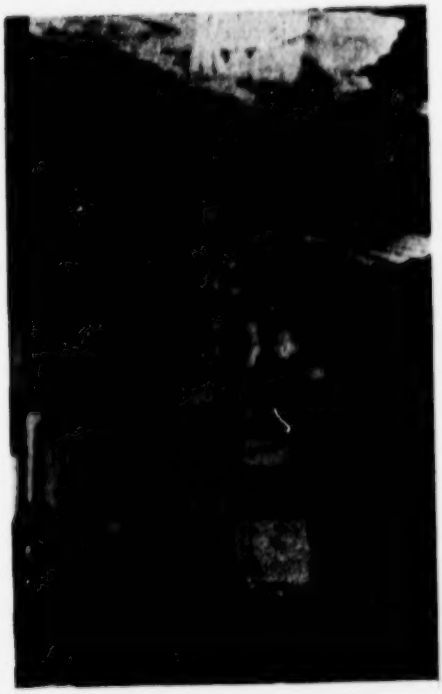
Q: A lot of people mistake pottery for ceramics, can you tell us the difference?

10. Mrs. Jones weighs out chemicals for glazes.

A: The term ceramics, as is commonly used, is a method of producing dishes and decorative pieces with molds. By using the same sort of clay we use, mixed with more water to form a slip; a liquid about like heavy cream, pieces can be mass produced in large plaster molds.

Q: How did you come up with the name "A Pair of Potters"?

A: (Mrs. Fielder) Mrs. Jones already had her studio and she was known as the "Mud Hen". I decided I would like a piece of the action, so we dreamed up the name "A Pair of Potters", which came naturally since we are identical twins. Our

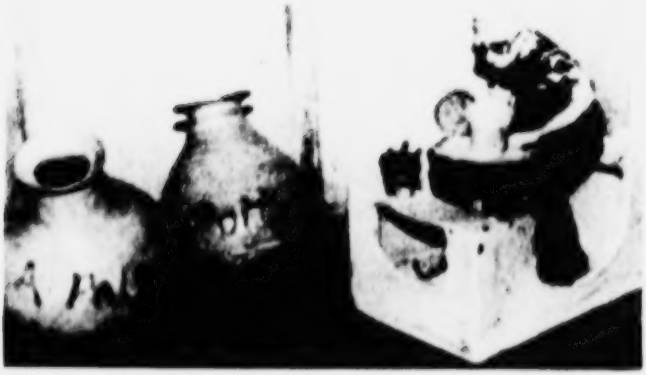


11. Wind chimes made from melted soda pop bottles.

trade-mark, a pair of jugs attached together, were thrown the night we decided to make this venture a partnership.

Q: What were you saying about nature's potters?
A: The dirt dobber, which is really the better one, is our main "clay scout". By firing dirt dobbers' nests, we can tell the color and strength of local clays. The crayfish is another potter, his chimneys fire beautifully to make a unique candle-holder, or ornament for your aquarium.

Q: What kinds of things do you make for the holidays?



12. Pair of potters, "trademark" pots, and Mary Fielder's self-portrait.

A: We make jack-o-lanterns for Halloween, and the Christmas ornaments, figurines and hangings are beautiful.

Q: I noticed you have wind-chimes, too. How do you make them?

A: They are made from discarded bottles. They are melted in the kiln and hung on driftwood. The pop bottles make nice deep tones because they have more glass in them. Smaller bottles, as spice flavorings bottles, perfume bottles and so forth, make a higher, more musical sound. Almost any bottle, holding no more than ten ounces will melt with the exception of throw-aways. (There is not enough glass in them to hold up in a wind.)

Charles Hughes

Saddle Maker

This article is on a master at his trade. He is hailed as one of the best men to ever work with leather from a small almost forgotten town of Timpson, Texas. His era of men is of a dying breed, he is one of the last men to work with leather completely by hand. His skill in leather is limitless. He makes belts, he makes holsters for the police, he also, and very importantly, rebuilds saddles and boots.

Loblolly: How did you get started?

Hughes: We were studying geography of different countries. The teacher asked each of us if we could bring something that would be representative of a country. I selected the country of Holland. And in doing so, I carved a wooden shoe, because that is what

they used to wear there, wouldn't you know it. But anyway, that created or stimulated this thing of a hobby and I carved wood for a long time, and then I got into leather. By the time I had finished high school I had built about twelve miniature saddles.

L: Were you born here in Timpson?

H: Yes, I was.

L: What were the basic tools when you started out?

H: At the very beginning there were those which I made from nails.

L: Where was your first shop?

H: It was right here, where I am now.

L: When you first started out, was there a demand for saddles?

H: Yes. Back then there was more harness repair. And there was more farming around here.

L: Did it trim off later?

H: Yes.

L: You also started boots about then, didn't you?

H: Yes. You still have horses. But not used in farming as they once were. What farming there is, is mechanized. This saddles thing has taken over. It's so much greater even than the use of harnesses.

L: Were you the only one in Timpson to work with leather?

H: At that time there were two shops, with mine. This town, as far back as I can remember, has never been without a leather shop. It's unreal to think of

Mr. Hughes displaying a pair of holsters he made for the sheriff of Harris County.

small towns today without a leather shop, even the larger towns, some don't have leather shops.

L: Where was the other shop?

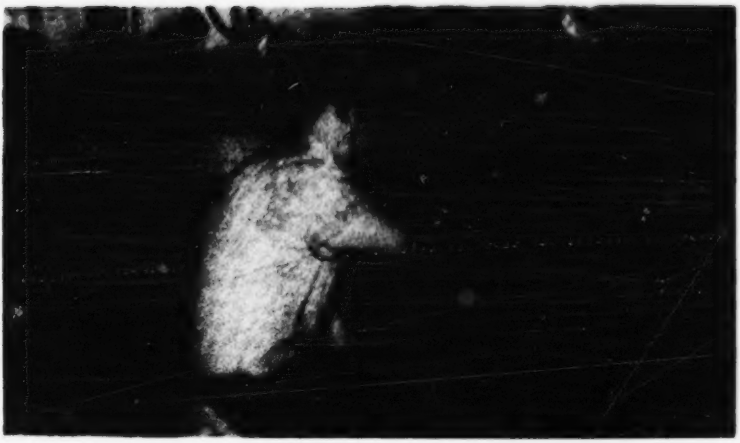
H: It was near Mrs. Brincstors.

L: Do you know the date in which you opened this shop?

H: It was in October of 1953.

L: Did you move away any?

H: Yes, I moved away with a shop to Anderson. After a few months I went to Houston. Then I went to Tyler and took over a shop for a man for a year. Then I moved back here. In three months I went into the service. I did boots for the army.



Mr. Hughes repairing a boot on the stitching machine.

L: How long were you in the service?

H: I was in the service for two years, when I got back I believe it was February 16, 1956.

L: Was the shop open when you were in the service?

H: No, It sure wasn't but after I returned the shop stayed open until May, 1967, when I moved from the corner shop to the one I am in today.

L: How do you go about repairing a saddle?

H: Well, you have to check the saddle over, and see what repairs it needs. You go from there. What I like to do is to strip them down, clean them and oil them, and go from there. You might find repairs there

which might not show unless you did that and I mean very vital or very necessary repairs, and things like that you might not find. In doing so I found some saddles that were in pretty bad condition or as the rigging or stirrup leathers around the tree bars. And even I have found broken trees that the owner didn't know about.

L: How long does it take for you to repair one?

H: About a week.

L:Have you ever repaired or made things for people out of state or even in a foreign country?

H: I have done work for people in Scotland and in Africa. Why Africa? Okay this was due to a pipeline, and the guys that went over there had some of my belts and then the ones over there wanted belts.

L: How do you make a roll belt?

H: The first thing you do is tan the hide then you would have to strip off the belt then tool the belt, and then do the dye work. You then buck stitch it, then you make the leather roll and put it in the belt, then cut another piece of leather for the line. Cement it on the machines and finish out the edges.

L: What is buck stitching?

H: It is the wide white leather stitch at each side of the belt, it's done by hand.

L: Do you make your own buck stitching?

H: Yes, I make it from deer skins.

L: Do you make belts out of snake skins?

H: I did, but I don't any more.

L: Is there a hazard in it?

H: Yes, in hat bands the biggest hazard is that the individual has to furnish his own skin. I tan them all right. But so far as having a source of them I don't. But these skins I have tanned were brought in by the individual, then I made the belt.

L: Is it a tedious process to make a belt?

H: Not so very.

L: Do you specialize in leather craft for the community?

H: Yes, I make it their own specifications. Actually the items I build are made from individual specifications, on belts. I don't make belts or anything up at random. When you see me working on something like that, that's an order. In putting the name on them with the rolls in them, all the way across you have to have the name in them as you build the belt. You don't stamp that name on the roll later. So that's why, of course, the roll belt is pretty standard 'cause people just come by and order a roll belt. About the only specific on their part is their name or initials. As for the design, it's standard. And the widths are standard. Sizing is their choice, but all the specifications are pretty standard, and the same thing with bill folds.

L: How much do you charge for a belt?

H: I get around $20.00 as of this date, but we have a price rise coming up in leather, and that means the price will probably go up. I customize the belts and holsters for the police.

L: Is it true that you have done work for Bum Phillips?

H: What I did for Bum is I made him a belt and Mike Aubar a belt, he was one of the players, and for a few other players.

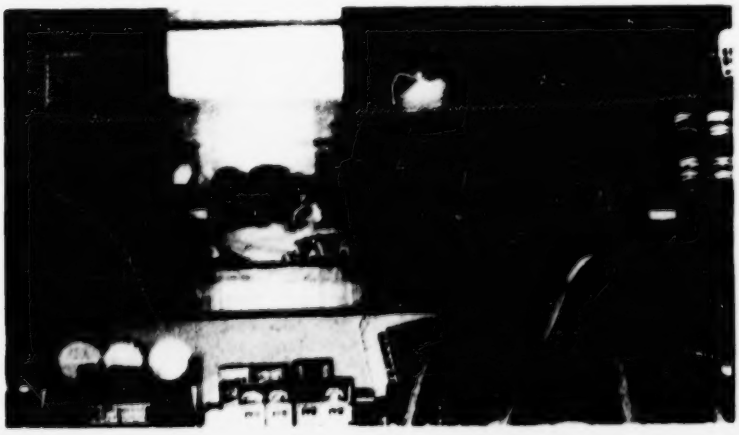
L: Where do you get your leather from?

H: Well, I buy it from Shreveport, Dallas, and New Braunfels.

L: Mr. Hughes, how long have you worked with these machines in your shop?

H: I have some original equipment like this finisher and patcher, I've added a stitcher and a lot of bench machines as I needed them.

Mr. Hughes working on a pair of shoes on some bench machines.



L: Is there a demand for the repair of boots?

H: Very! And you always have a back log.

L: Does this shop take up very much of your time?

H: All of it, I kept up with it at one time, and I put 84 hours a week.

L: What machines do you use to repair boots?

H: Well the patching machine does the repair on the upper section of the boot. You have this long arm, that gets it up in your boot, even out in the toe of it.

L: What do you make the sole out of?

H: When I rebuild a boot heel I make it completely out of leather. There are so many boots today that have plastic heels-even some of the name brand boots have plastic heels.

L: Do you get a lot of out of town work?

H: Yes, it's not local by all means. About 15% is local, the rest is out of town. Lufkin, Nacogdoches, Houston, Shreveport, Mansfield. So you can see how much work is out of town.

L: In making gun holsters, do you go by standard patterns or do you make the holsters to fit the gun?

H: I can use a pattern that will fit the gun, but guns that I have never made holsters for, I have to use the gun as a pattern. If I had my choice I wouldn't make the holster without the gun, because you get a better fit that way. In other words, I make the holster on the gun.

L: Have you ever thought about teaching someone to take over the shop after you retire?

H: Not really. I have no intention of retiring or quit-

Mr. Hughes repairing a boot on the patching machine.

ting. That doesn't appeal to me, as long as I can keep working that will do me fine.

L: Is it work or pleasure to you to do what you do?

H: It's pleasure. As I often say, a satisfied customer going out of here shows me satisfaction. That means more to me than the money he or she paid to me for doing the job. I have never advertized, by way of radio, newspapers, or any other means other than verbal. In reality that is the best advertisement you can have.

L: Have you ever had a dissatisfied customer?

H: Yes, but very few. In time, in most cases that were dissatisfied, I straightened out or made an effort to please the customer, and they have come back.

Trapping

This article is about Hoot Robertson who trapped as a boy and is still trapping. He is a master at what he does. He is Mr. Hoot Robertson. While reading ask yourself is trapping work or pleasure?

Loblolly: Did you trap as a kid?

Hoot: Yes, I did.

L: When you trapped as a kid did you sell any of the furs?

H: I tried to. But there weren't very many buyers at that time; we sold some, but very few. But I didn't do very good at trapping because I didn't study. I didn't know what I was doing.

L: Is this a full-time or part-time job?

H: Part-time. I have a full-time job with Texas Utilities.

L: How did you get started back trapping Mr. Robertson?

H: Well, there is a man that I work with that started buying hides; he is a real good trapper, and I just got to talking to him. He got me interested in the business of trapping, so I bought some traps and some lures off him, and then he showed me how to set my first trap, which was a "dirt hole set", and he kind of got me started back into trapping. I guess this was about three years ago when fur prices were going up.
Most people trap for the fun of it and not for money, like when people go deer hunting. Trapping is different from fishing or hunting with a fishing pole or a gun because there is a benefit to it; you can trap and hunt at the same time and make money.

L: Do you have different ways or ideas of setting traps?

H: Most of the ways I set traps come from books. When a long time trapper goes trapping, he has sometimes traps that are three hundred miles long and have a trap every two or three miles. It's hard work for a man up north to make a living. He is a loner during the trapping seasons, and he spends a lot of time going cross country. Last year I had bobcats come to my traps, and because of my inexperience, which I would say they know what was there, they knew it was a man-made build. Not one of them got in a trap. I had tracks all around them, so I started using the double trap system.

L: Have you added anything to the art of trapping?

H: Trapping is one of the oldest professions in the U.S. The first people to go into the New World

Hoot and a bobcat set.

(present day Eastern U.S.) were trappers. The French trappers settled all of the northern states, and when something has been in existence that long, it is pretty hard to think of something new now. It may be something new to me. I started to study about a lot of the stuff I made in setting traps, and I found out people have already been using it; I can't claim the idea. You see what I mean. You may do something every day of your life and think you're the only one doing it, but come to find out a lot of people are doing it. You don't know that until you meet them.

One thing that I did use or do use, which I have not learned from somebody else, is the fact that I

like to take feathers out of birds, and I get a lot of birds out of the grills of cars, and you take those feathers and scatter them on the ground or stick them down in these holes where your bait is. I don't know if anybody else does that or not.

L: How hard is it to get started in trapping and how long do you think it would take to learn it?

H: It took me a long time. I spent a lot of time and a lot of money trapping in the woods without any success. Then I started talking to more trappers and I ordered me some books. I can give you all some names and addresses to order books, and in one night you can study what it has taken men years and years to learn through experience.

L: When you first started out how much did the traps cost?

H: Oh, about $1.25. But now they are about $5.00 a-piece. There are very few things you can buy that your first catch will pay for. You can't go and buy a gun, kill a deer, and pay for the gun. You have got to kill lots of deer for that gun to pay for itself. One opossum hide would pay for a $3.00 trap. One raccoon hide would almost buy two traps this year. You could buy a dozen traps, and one raccoon hide would pay for them year before last, so it's not really expensive. Anything you do for pleasure, you can't tack an expense on it anyway.

L: Is this a part-time income for you?

H: Well, I can make $150.00 to $200.00 a month trapping. This year I probably won't make that much because hide prices are down this year. It's just according to how much time you want to put into it. But, if you don't have a lot of chores to do at home, you can run traps twice a day, put you out ten traps anywhere around Gary, and I guarantee you can make you some money at it. Of course, you have to spend some time at it. I'd say you would have

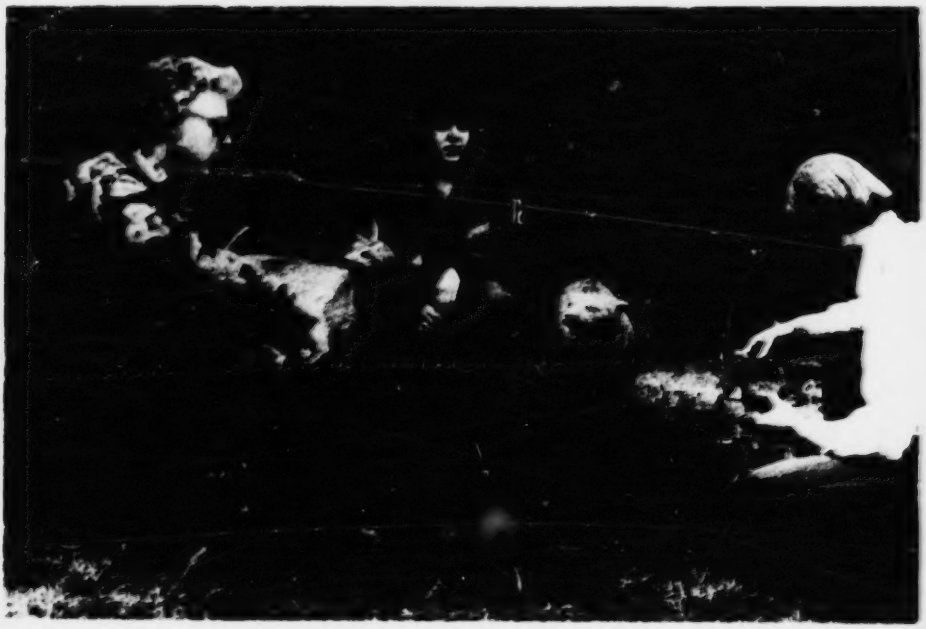
to get up early enough to run your traps in the morning and go back that evening and reset them, to really catch something. If you run them once a day then you're taking a chance of something gnawing a leg off or getting out of the trap during the day while you're at school. There is a lot of thievery in trapping; you'd be surprised in the amount of people that ride the road and they're smart enough to know where the traps are to be set close to the road, and they'll watch you and then get your hides. I have had traps stolen that way, especially bridge sets. I like to set traps around bridges because they're easy to get to and most of the animals will go under these bridges. There's good sets there because there is an abundance of crawfish and bugs there for the animals to eat, but you have to take the chance of somebody finding them.

L: Where do you like to set fox traps?

H: You've got to trap foxes on the edge of fields. A fox is an open country type of animal because of what they eat. The field mice, quail, and other birds are their main diet, so you want to set the traps wherever the fox is feeding. If there is a road or trail around the field, that's where he will travel because a fox has tender feet. If you have access to a large field - even if it's being worked, that doesn't make any difference. If it's pasture land or even land that has grown up, there would probably be more foxes in there. You would get on the edge of this field where you would think he would be trotting around. They travel many miles in one night.

L: Is there a certain place to set a trap for one?

H: Yes, it's according to what they eat. For raccoons you need to be around creek beds or corn fields. So if you know a man with a creep feeder out in a field, that's a good place to trap for raccoons.



Ordinarily you would trap coons around creek beds, and foxes in open fields. For bobcats you would look for a large post oak type timber because that is where they bed up. They live in hollow trees and what-have-you hardwood trees. I don't think you would have much luck in a pine forest. You would have to get where there are a lot of hardwoods. Bobcats eat squirrels, birds, rabbits, and

deer. So you set your traps according to what they eat, and where they live.

L: How do you make a dirt hole set?

H: That is for foxes. You get a hole here which would b where a fox buried the remains of a bird. You put your bait down in this hole, then in front of the hole, you dig another hole for your trap to sit in. The you cover this up. The first hole is left open for the scent to come out, so the animal will know the bait is in there. Also a fox can see that hole and he will know that there is something buried down in there. You put a couple of leqs or rocks, or something of that effect, on each side of the hole to make him a path. Behind it you need a hump so he will come down frontwards; also it will look like he dug up underneath the hump. This is called a dirt hole set. It is very effective on foxes. You put you a scent pole on top of this mound to put lure on it.

L: What do you use as a scent pole?

H: I use a rotten stick about the size of a pencil. You just take and dip it down in the lure and stick it in the ground. When the wind is blowing it will carry the scent for miles.

L: Do you do anything else besides glaze your clothes?

H: Your clothes that you wear if you go outside the house in the morning and cut wood and work up a sweat will not work. You don't need to run your trap line in those clothes because you're brushing up against everything out there. If you overhaul your car, you've got grease in the seats and on the floorboard; you don't need that smell on you. Really you need to take a pair of overalls and hang them up on a clothesline and let air cleanse them of human scent. Then put those buggers on when you get to the trap line. Anything to kill the scent.

L: What about smoking a cigarette while trapping?

H: That is a no-no. Your trapping and your fishing or if you're living, you don't need to be smoking. I smoked for ten years and I thought I had cancer of the throat, and the test I went through, I thought were going to kill me. But I came to find out I didn't have it, I was allergic to other things. Smoke scares every type of animal. If you smelled smoke right now you would get excited and try to find it, and animals are the same. Smoke will carry across the winds and give a scent and also the nicotine on your fingers will get on your traps and scare the animals. I am against smoking in all accounts. I have seen deer hunters sit up in a tree and smoke not knowing that they were giving themselves away. Animals associate smoke directly to the human beings.

L: Why do they make different shapes and designs for traps?

H: It's just different designs like people make in cars and also to make them more efficient. Size makes a lot of difference; for a bobcat you would need a larger trap than you would need for a mink, so you will need different sizes for different animals.

L: Have you ever caught a mink?

H: No, I haven't. I have always ended up with a coon.

L: How much would you get for a mink hide?

H: A mink hide, a wild male mink hide, would bring you $12.

L: How about a bobcat hide?

H: A good bobcat hide would bring you $75 to $100.

L: So that's what most trappers are after?

H: No. Most trappers are after the coon. But to me the opossum is your bread and butter. You can catch a opossum anywhere. I can catch them in the trash cans at my house. They get off in there and can't get out. I tried to develop me a trap out of a fifty-five gallon barrel, and I am still working on it. It is slick, and they can't climb out, so if I can just figure out how to get that booger to walk across a trap door on top of that barrel and him just go down in there. It would reset itself. You could run it once a week, and you are liable to have ten or twenty opossums in it.

L: Do you have problems with small rodents setting your traps off?

H: I have caught a cat. No other than that. I have not had that problem. They're small, so I guess they aren't heavy enough to throw a trap.

L: How about rabbits and etc.?

H: Yes, I have caught many rabbits. I also catch squirrel.

L: Are their hides worth anything?

H: No. Your rabbit hides aren't worth anything. The reason mink and rabbit hides aren't worth anything is because you can raise them so. They give them the vitamins to make their pelts worth more. A wild mink hide isn't worth half the price of one grown in captivity. Every time I caught a rabbit there wasn't anything left the next morning. Coyote probably ate him. A coyote is one of the hardest things to trap. But when you do catch one, it will bring you about $15. There's not many good coyotes in this area because they've got the mange. In the winter time they do develop a good shiny

coat, but underneath their legs you can still see the mange. You could still get $8 or $9. In the summer time the coyotes are very rough-looking and it's because of the mange that's on them.
I like to trap after hunting season mostly because I have caught a dog before. January 1 is when I start trapping. It doesn't give me but 30 days of trapping but it is still better. If you set your traps right, you won't catch many dogs in them. They know what it is, they're in the woods to hunt also. They're not hunting something to eat anyway.

L: Do you catch many large animals?

H: No, you never catch any large animals. Something large like a deer would kick out of a trap quick. They will tromp your traps all to pieces. If a person were in one of those traps, it's not going to hurt you. They're not strong enough to hurt you.

L: How many times a day do you run your traps?

H: Once at night. I'm too lazy to run them twice a day. I work shift work during days. I don't run them in the daytime, but during nights, and I run them in the mornings. Because you won't hardly catch anything during the daytime. Most animals move at night. I think a man should look at his traps at least once every twenty-four hours; if not, take it up.
There were once some traps that came out with small humps on them, but that was not for breaking the bone. But anyway you need a smaller trap if it breaks the bone. If it does break the bone, all that is holding him is the skin, and he can get out a lot easier that way. The hide will finally tear and is free. I use number one traps for mink, two to four are good for coons. I use number four traps for all of my trapping. They have never broken any bones so far. I use number two for opossums. On a bobcat set numbers three or four is necessary, so he can't pull out of it. I haven't

caught any bobcats. I have had them walk around my sets, but never get in one. This year I am going to use a double trap set system. I am not crazy about catching bobcats because they are pretty. If I do catch a bobcat, he's mine. I'm not going to turn one loose.

Most people don't trap for money anyway. It is too hard of work, and there is not that much money in it. It is fun.

If you don't know something about those animals, you are not going to catch them. You are developing an instinct there that has been lost by most people nowadays. I could take half the boys out of Carthage High School and lose them on a creek. Tracking is also a lost instinct. Most people do not know how to track.

LOBLOLLY
Box 88
Gary, Texas 75643

Non-Profit Org.
U.S. POSTAGE
PAID
Gary, Texas 75643
Permit No. 1